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Tao-Xie (陶謝) in Du Fu's (杜甫) Poetry : on the
Expression of Zhen (眞)

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Du Fu used the expression Tao-Xie (Tao Yuan-ming 陶淵明 and Xie Lingyun 謝靈運) twice in his poems and also wrote the poem including a couplet making a pair of Tao-Xie. Du Fu used this expression for the first time in the history of Chinese literature. But there has been little research up to the present, into why he used Tao-Xie. I discuss this subject through this thesis.

Generally speaking, two persons are mentioned in the same breath because there is a definite similarity or difference between them. Du Fu also must have considered that there was an obvious contrast between the personalities in the expression Zhen (眞) written by them. Du Fu recognized that Tao used the word Zhen as spiritual and Xie used the same word as material. When Du Fu expressed Tao-Xie in the form of a couplet, he used it in combination of spiritual and material meanings. His excellent and original method to make such a couplet can never be seen in other poets' works.

Then why could Du Fu make this excellent couplet? The expla-

nation might be shown as follows. Dualism is one of the typical ways of thought in ancient China such as Yin (陰) and Yang (陽) at the *Zhou Yi* (周易). According to this thought, the universe is composed of two contrary elements. Du Fu considered that the literature at Six Dynasties (六朝) period was a complete universe in itself and regarded two greatest poets Tao-Xie as two representative contrary elements composing this universe. Thus Du Fu could make the unique couplet as above and adopt the unified expression Tao-Xie.

The New-Style and Old-Style Imperial Edicts by

Bai Ju-yi 白居易

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In his *Collected Works* Bai Ju-yi classifies the “Imperial Edicts” written by him into the “New Style” and the “Old Style”. What does he mean by this distinction between the new and the old? In the *Annotations on Poetry of Yuan and Bai* 元白詩箋證稿, Prof. Chen Yin-ke 陳寅恪 thinks that the “New Style” is “a reformed revival of archaic official language”, which is the same as the traditional style. As to the “Old Style”, Prof. Chen has offered no explanation.

The present article makes a thorough study of both the new-style and the old-style imperial edicts written by Bai Ju-yi. Having traced the development of this *genre* from the Han dynasty through the Six Dynasties to the Tang dynasty, the author of the present paper has noticed that the imperial edicts written during the Tang dynasty are mostly in rhythmical prose characterized in the middle of the dynasty. In the *Preface to Imperial Edicts* 制誥序 Yuan Zhen 元稹 advocates a revival of the traditional style, as opposed to the ornate rhythmical prose style 駢體, in the composition of imperial edicts. Bai Ju-yi's actual practice coincides with Yuan Zhen's theory of reform in this particular *genre*, that is to say, he composed imperial edicts in the old style, which is the same as the traditional style. On the other hand, Bai Ju-yi's new-style edicts are written in a style slightly different from the ornate rhythmical prose style

current in the Tang dynasty, in that Bai's new style is a simplified rhythmical prose style, which is definitely *not* the same as the traditional style.

Why does Bai Ju-yi adopt two different styles in the composition of imperial edicts: the new style (rhythmical prose 駢體) and the old style (traditional 古體)? My explanation is this: as the imperial edict is an important vehicle to communicate the emperor's decrees, it is often read aloud to his subjects. Rhythmical prose, which demands a set pattern of sentences and a regular arrangement of words according to pitch, makes reading aloud or recitation more effective. Hence Bai Ju-yi's choice of the rhythmical prose style when the edict is to be recited before the emperor's subjects and of the traditional style when it is merely to be communicated to certain individuals. This, I think, is the reason for the distinction between the new style and the old style of Bai Ju-yi's imperial edicts.

Su Shi's 蘇軾 Liyin 吏隱

——mainly about the time when he was a governor of Mizhou 密州——

Yôko YUASA, Kyôto University

A mental conflict between living as a government official and living in seclusion, has been one of the great themes of the Chinese literature. Su Shi, who was a typical Shidafu 士大夫 in Song 宋 Dynasty, also expressed a conflict like this in his poems and proses.

When he was a governor of Mizhou, Su Shi repaired a Tai 臺 in his office garden. This Tai was named "Chaoran" 超然 by his brother Su Zhe 蘇轍. Su Shi contributed a prose "*Chaorantaiji*" 超然臺記 to this Tai, and in this prose, he interpreted "Chaoran" as an attitude, in which he never made any estimation on the difference of various kinds of things in the ordinary world. Although in conventional interpretation, "Chaoran" meant rising above worldly affairs, Su Shi dared to object to this conventional interpretation.

Su Shi's attitude like this is also found in his other poems and proses written in the same period. In these poems and proses, he criticized Shidafu's fondness for things which give him joy in Liyin.

The fondness for things in Liyin life is one of the very remarkable ways which were used by Bai Ju-yi 白居易 in his Liyin. Su Shi dared to declare himself against it. The attitude like this, is also found in some proses written by Sima Guang 司馬光 and Ouyang Xiu 歐陽修. In these proses, they interpreted joy of fondness for things in the morals of Confucianism. Su Shi's attitude seems to be relevant to their attitudes.

In "Xizhai" 西齋 poem, Su Shi tried to describe his Liyin life as Bai Ju-yi's. But in the latter part of this poem, he expressed his dissatisfaction with Bai Ju-yi's Liyin style, and his desire to retire to his old home just like Tao Yuanming 陶淵明. From the construction of this poem, we can recognize that in the end Su Shi could not be satisfied with his Liyin life, even if he adopted his new highly metaphysical Liyin style.

Translated Novels before "Lin's Translations"

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Translated novels before "Lin's translations" are chiefly the ones which were translated during the sixty years from 1840 to 1899, when *La Dame aux Camélias* was published by Lin Qinnan's 林琴南 translation. The translation of foreign literary works during this period was in its first stage. There were not many translations and the content was commonplace. Besides, most of them were the adaptations of Chinese-style novels.

Accordingly these translations did not attract the students. This thesis found the translated novels before "Lin's translations", set them in order and has analyzed the characteristics.

- ① Novels picked up, deal chiefly with strange episodes or interesting legends. The purpose of translation was to enlighten the people by letting them see more of overseas countries.
- ② The method of translation involved highly optional elimination or addition. The adapted parts were easily distinguishable.
- ③ It was hard for readers to recognize these novels as foreign ones, not like Lin's translation.

Therefore, except for a few works, they, as foreign novels, had

no influence.

This thesis analyzes the cultural background produced by the translated novels before “Lin’s translations” and judges as follows.

In a situation when few novels were translated at that time, the novels of those days were paid little attention to the traditional idea of literature. But the translated novels before “Lin’s translations” surely form the first stage that is unavoidable in the history of modern Chinese literature.

Under the circumstances to try to make out this development is of significance.

TRANSLATION AND NOTES :

Zhuji Yulei Dushufa (The Reading Method)

—Hiroshi KÔZEN, Kyôto University. Yûko KIZU, Dôshisha Women’s University. Mareshi SAITÔ, Kyôto University

REVIEWS :

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—Fumio KAKEHI, Ritsumeikan University

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— Shûsaku ÔNO, Kyoto Women’s University

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